

SACRED DANCE GUILD JOURNAL

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Sacred Dance Guild Festival 2002

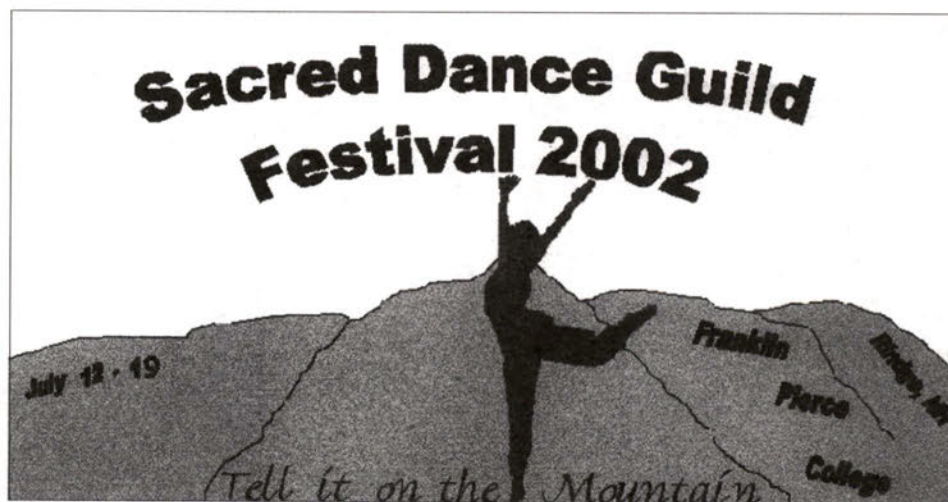
Riding on the tails of Pacific winds, we gloriously breezed through autumn with anxious anticipation of Festival 2002. Preparations are well underway, and the necessary process of reviewing potential faculty proposals is nearly complete. The theme "Tell It On the Mountain" promises to include an array of multi-cultural sacred dance experiences. Just as there are many different trails that lead to the summit of the mountain, so there are many varied diverse ways of expression through movement in worship.

With the majestic beauty of the Grand Monadnock Mountain as a backdrop, the Franklin Pierce College serves as a most appropriate site for the 2002 Festival. Situated amidst one thousand acres of woodland adjacent to Pearly Pond, it provides both atmosphere and conference facility to ensure an optimum experience for Festival participants.

At the base of the mountainous climb, registrants will reside in housing facilities that provide telephone, lounge, kitchenette, air conditioning, laundry rooms, restroom and shower/bath, bed and bath linens. In addition the campus is handicapped accessible and visitor friendly with short distances to walk either to the Dining Hall, dance classes or meetings.

Also necessary during the journey is good and healthy nourishment. For this, FPC boasts a Dining Hall with cafeteria that will satisfy many different appetites. Meals are planned and prepared with consideration to people with dietary needs such as vegetarian, MSG sensitivity, etc. Space will be provided on the registration form to indicate any special concerns that would be helpful to the cooks.

On the trails leading to the summit, participants will enjoy invigorating dance classes, meditative and inspirational wor-



ship services, the Sacred Dance Concert, sharing opportunities, and fellowship in the Guild through participation at the Annual Meeting and other committee meetings during the week. Side trips will include a banquet at the Rindge Meeting House, a day trip to the Canterbury Shaker Village, hikes up Grand Monadnock Mountain, and an outdoor worship service held at the nearby Cathedral of the Pines. Midweek we will enjoy a barbecue followed by a New England Contra Dance open to the community.

Breathers from the hiking pace take place through recreational swimming and boating available at the pond, strolls on established paths through the campus, usage of sports facilities, and accessibility to the Library and Communications Center. Transportation will be available throughout the week to nearly popular shopping and tourist attractions.

The Sacred Dance Guild Festival has for many years been a wholesome, thorough, and spiritually uplifting experience for individuals and their families. Festival 2002 will be no exception as planning continues for this wonderful

event. Franklin Pierce College will provide participants and families with everything necessary to achieve this. Programming for multi-generations and diverse cultural backgrounds is the focus of this planning.

Brochures including announcements of main presenters, registration (early bird MARCH 1st, and students rates), and further details of housing will be sent to all members early in the new year (2002). Regions and Chapters are encouraged to coordinate travel plans such as ride sharing and/or companionship on flights, etc. If you would like more information and your representative is hard to reach, feel free to contact Merle Wade, Director of Regions and Chapters.

Director of Festival 2002 is Vivian Nicholl, P.O. box 18, Temple N.H. 03084. Please feel free to write or phone 603-878-5033 for further information. Email address is sdgfest2002@yahoo.com.

Attention to all members: The Annual Meeting of the Sacred Dance Guild will be held Saturday evening, July 20, 2002 following the Banquet at the Rindge Meeting House.

See related article on page 4

Colley Ballou

April 19, 1942 - September 29, 2001

(The following was read by Karen Josephson at the Memorial Service.)

It is a pleasure to represent the Sacred Dance Guild today in this celebration of beautiful Colley. The poster in front of the pulpit is the front of our current brochure which goes out to people all over the world. Sacred Dance Guild members all over the United States and Canada are dancing today in celebration of Colley. From the gathering in Maui to the Constitution Chapter workshop in Pennsylvania, to our northern members, and whether together or alone, many are dancing a tribute to Colley's life with us.

The dance which we did earlier was choreographed in May of 2000 by Colley for a service at the Church of the Savior in Washington D.C. The congregation met outside the worship space and we led them in with it. The tunics today are on loan from the Omega Dance Company in residence at St. John the Divine in Manhattan. Colley used to dance with them, and went to France with them on their first international tour. Would you please stand and dance Colley's dance with me? It is simple, just follow my movements.

The early Christians considered that the day upon which a martyr entered heaven was their "birthday." On the birthdays of these saints, those left behind gathered in the graveyards on the saints' birthdays and danced, believing that the saints then came down to dance with them. It is too soon for Colley to have a birthday into heaven. While she was not with us very long in her short lifetime, she left behind a strong dancing legacy. As we gather and dance today in her memory, she is dancing with us.

Colley has been a strong presence in the Sacred Dance Guild for more years than I can remember. The Festival that she and Joann Flanigan directed in 1987 at Sarah Lawrence was incredibly successful and memorable. Well everything Colley undertook was incredibly successful and memorable. Most recently as our Public Relations Director she took hold of the position and expanded it, leading us into what is becoming the globalization of the Guild. As PR Director Colley appointed herself official photographer of the annual Festivals. Her presence was always larger than life; theatrical in the most wonderful way, setting the pace and the standards for everyone.

Barely more than a year ago Colley called me, days before the Ottawa Festival and said she wouldn't be going, that she had just been diagnosed with cancer. She seemed more devastated about not going to Festival. She said she needed to throw herself into treatments. And she said it was the only Festival she was going to miss. She'd beat this. So we went to Festival without her, and we all took pictures. I sent her daily postcards with the news of the day, and some kept journals to send her.

The dance today was one which Colley choreographed for us the previous spring and we danced it three times that week for her healing.

What a year it was for Colley. She threw all of her energy into getting back to the dance of life. She flew to our April Executive Board meeting in Cleveland. She had booked her reservations to come to this year's Festival in Hawai'i. Her spirit wouldn't give up. Her body did, and she went into the hospital for the last time two weeks before Festival. We prayed and danced for Colley in Hawai'i, and many people gave me gifts for her.

The following week I went to see her. She was settled at home, and I didn't know how long I would be able to stay. I was prepared for five minutes. I stayed for three hours. She wanted to know all about Festival. We talked and laughed and cried, and gossiped about all the people in the Guild. She asked me to hold her hand while she took breaks to breathe deeply. I took pictures of her in the ti leaf head garland from Noella with the Hawai'ian parali wrap draped over her that Judy sent. At one point she said, "I don't know how you girls do this." "Do what, I asked?" (Several Guild members are cancer survivors. I marked ten years last summer.) "Get through cancer," she replied. "It's taking so much out of me. But I'm going to beat it. I'll get back to doing Public Relations before you know it. I'm so sorry I haven't done much lately."

Colley never stopped believing she would live, and she does live on. When we dance today, we know Colley is with us, leading us all in her dance. And she will be eternally swirling with all the host of angels and ancestors around the throne of God. I look very forward to dancing with her again. She's waiting for us, and expecting us.



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Office Box 187, Temple, NH 03084. Headquarters' address: Karen Josephson, 305 Townsend Avenue, New Haven, CT 06512. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web-Site: www.sacreddanceguild.org

Corporate subscriptions to the JOURNAL are available for \$15. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$35.00; Two-Year Membership (Domestic AND International, US Dollars) \$62.00; One-Year Student and Senior Membership \$25.00; One-Year Group Membership \$82.00 and Life Membership \$1000.00. For Non-Members, the JOURNAL is \$24.00 per year. Membership includes: the JOURNAL published three times a year; Calendar of Events; Membership Directory; Networking Membership in your area chapter or region; Sacred Dance Guild Web-Site: www.sacreddanceguild.org; Reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters' address, 305 Townsend Avenue, New Haven, CT 06512.

Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

As I write this, it is now the day after Thanksgiving and over a month since 9-11.

Since my last Journal entry with you, Colley Ballou has died. She gave much to the Guild in her inspired tenure as Director of Public Relations as well as at many other times. Wendy Morrell, new SDG Publicity Director, in considering publicity for the Guild, has three questions for us as an organization to ponder: Who are we, as an organization, currently? What is our future vision as an organization? and, If we envision growth, how will it be sustained?

As a result of the above, the Executive Board decided to address these questions by starting a list of groups much like the list we already have for the Executive Board and the Chapter and Regional Representatives for those who would like to be involved in this discussion. Please email Connie Tyler at conniet@dnai.com. entering the dialogue.

While I was working on copying and sending SDG Journals to Mary Jane Wolbers, our archivist, I discovered that I was missing Volume VI, Fall 1963 and Winter 1963 and Volume XIII Winter 1971. If anyone has these issues, do send me copies. As you may or may not know, one issue wasn't printed because there weren't enough funds to go to press.

When email is used writers should be careful to transmit material for publication

or important information. Several times, my son has received material for me via his email and it has been too informally composed. If I had not received by regular mail the memorial, I might have published wrong material. Therefore, as Editor, I request that if the email is used, the text needs to be copy ready and/or as accurate as possible.

The theme for the Spring Issue will be FESTIVAL 2002. For those on the committee as well as those who will head sessions or help, do send me notes on yourself and on what you do and what you will do at Festival. It helps so much to know what others are doing.

A continuing feature in this issue of the Editor's Recollections of the Sacred Dance Guild beginning with the year 1958. Also this issue contains Family Notes.

Finally, I note that the December issue Dance Magazine features "Religion in Motion" and your Editor recommends it to you.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, P. Merle Wade, 611 Plainfield Avenue, Plainfield, NJ 7060-2118. The deadlines are August 15, November 15, and March 15.

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Colley Ballou
April 19, 1942 -
September 29, 2001



President's Letter

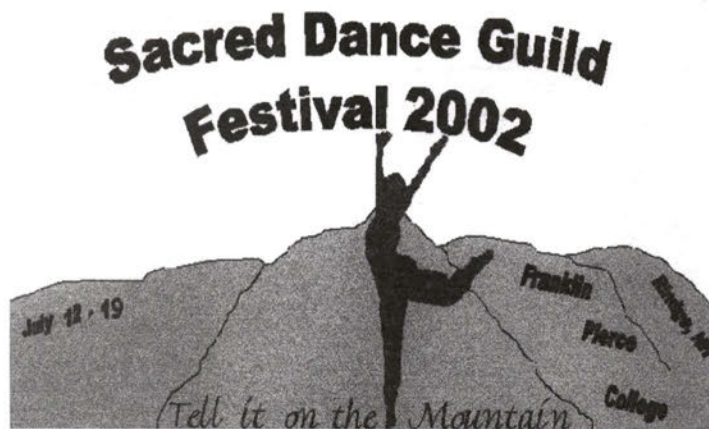
*Dance then wherever you may be;
I am the Lord of the Dance said (s)he;
And I'll lead you all wherever you may be;
And I'll lead you all in the dance said (s)he.*

As I write this, the last of the autumn leaves, tenaciously hanging on to the big maple tree in front of our house, are vigorously dancing in a strong wind. The house still vibrates from the recent Executive Board meeting held here - the weekend of All Saints when we had the opportunity to dance "For All the Saints" in two churches, one Episcopal and another Lutheran. We also had the opportunity at one of the services to lead the people in Colley's last dance for us, just as we had done at her funeral, and also perform Denise's dance which dated from the previous spring two weeks before her sudden death. It was an amazing celebration of our lost Saints in the past year. It is probably unprecedented that the Guild has lost two of its Executive Board members in one year. Incredible!

It has been a challenging time for the United States as well. Finding ourselves at war, and struggling with the attacks upon the very fabric of our being, a response of closing in and closing off seems natural. Yet

we need to keep dancing for all the saints and for ourselves. It is in the dance that we find answers that go beyond spoken language. It is in the dance that we reconnect with the divine. It is in the dance that we fathom our deepest longings, fears, questions, and sadness which cannot find adequate in words. It is in dance that we search with other humans for meaning in the present and hope for the future.

All of creation dances for one reason - God. It is in our nature and we have been given moving parts. We need to hold tenaciously to the God of Dance as the winds of these times drive us from comfort into the fray. Dance then...for peace, for healing, for renewal, for inner strength, for understanding. For all those who have gone before us and led the way, for the joy of being alive and able to move. For the awareness that we are dancing with all of nature and for the knowledge that God is dancing with us. Dance then, wherever you may be. It is God who leads us in the dance. Dance then!



Get Ready to Reach New Heights!

Festival 2002 promises to provide sacred dance experiences of supreme quality and professionalism to our registrants. Faculty chosen, familiar to Guild members, include Kathryn Mihelick, *Leaven Dance Co.*, Daphne Lowell, *Contemplative Dance*, and Gloria Castano, *Children's Dance Program*. Also included will be Dianne Eno, *Fusion Danceworks*. Although unfamiliar to the Sacred Dance Guild, Dianne is no stranger to sacred dance.

Pictured in this Journal, the Dianne Eno Dance Company performs "Mountain Moving" during the Annual dance performance on top of Mount Monadnock. Without doubt, Festival 2002 will provide inspirational leadership that is bound to satisfy different abilities, styles, ages, and sacred dance preferences.

We look forward to seeing you there!!!

AVODAH DANCE ENSEMBLE RECEIVES GRANT FROM THE NATHAN CUMMINGS FOUNDATION FOR THE FORGIVENESS PROJECT

The *Avodah Dance Ensemble* has been awarded a grant of \$25,000 from The Nathan Cummings Foundation to support The Forgiveness Project, a community-based initiative that explores forgiveness through dance and sacred texts. As part of the grant Avodah will be creating a dance work on the theme of forgiveness from a variety of perspectives; forgiveness of self; forgiveness between individuals, forgiveness between God and self; and forgiveness between communities.

Avodah is also designing community workshops with experiential activities on the theme of forgiveness that will be part of four week long residencies that will be held beginning in February, 2002. Each residency provides movement activities and a performance on the theme of forgiveness. Residencies will be held at: The Episcopal Church of Saints Andrew and Matthew in Wilmington, Delaware; Westchester Reform Temple in Scarsdale, New York; Hebrew Union College - Jewish Institute of Religion in New York City; and at York Correctional Institution, an all women's prison facility in Niantic, Connecticut.

The project is under the artistic direction of JoAnne Tucker, Avodah's founder. Tucker will be the choreographer and long time Avodah associate, Newman Taylor Baker, will compose music for the performance piece.

While Avodah's calendar does not allow for any additional week long residencies this winter and spring, it is possible to schedule a one to two day residency in communities surrounding New York between February and May of 2002. Avodah is accepting bookings of both day and weeklong residencies for fall 2002 through spring 2003.



Photo by Alice Rader

Welcome to Festival 2001, "Dancing Pacific Winds, July 22-29, 2001

LETTERS TO THE EDITOR

From Ann Pomeroy, President, NY/SW Connecticut Chapter

You may be aware that the executive board leadership has consisted mostly of the same people for several years. Although most of us don't hate our jobs, we are aware of the need for new blood, new ideas and new participation. Since this is so, as a member, you may expect a telephone call in the next few months asking what function you might like to perform in the Guild. The Guild is moving rapidly into an international organization in all senses. Someday we may even find ourselves in Amsterdam for Festival! By the way, this year's Festival is in New Hampshire, not far from Boston, and will have a secondary theme of learning about the Shakers.

Following is a description of the board positions:

President: Chairs executive board and annual meetings. Facilitates the plan and implementation of the workshops, with the assistance of the program chairperson.

Secretary: Takes notes for all meetings and circulates them to the executive board. Sends out any mailings necessary to the Guild and thus manages the mailing list.

Treasurer: Keeps tabs on all incoming and outgoing monies belonging to the chapter, and provides reports for the executive board.

Program Chairperson: Assists in selecting and organizing the leadership for workshops and is present to register

participants at the workshops.

Chapter Representative: Maintains the membership list, welcomes new members and facilitates the annual reports of activity and finance.

We could benefit by further developing the position of publicist, to announce Guild events, workshops, etc. in the appropriate media.

Please consider which role might be the one for you. The current leadership will support and assist those willing to take on any of these roles.

Dance with joy!

From JoAn Huff, November 9, 2001

I didn't go to Festival in Hawai'i but instead I traveled to Cairo with other stops in Johannesburg and two game reserves in Kenya. Saw some Masai dancing - high jumping men in warrior dress and in a Masai village I saw women wear a multitude of beaded necklaces around neck, maybe five to six inches in depth. As they danced the necklaces bounced up and down. I also noticed dancing figures portrayed artistically in Egyptian temples and tombs decorations.

My trip was from September 18 to October 9. There were only three of us, and we were often outnumbered by tour leader, guides and in Egypt by an armed guard, a security feature that dates back several years.

Loved the whole trip - had no problems. Cheers

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Joann Flanigan

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DANCERS OF ALL AGES - THEIR CONTRIBUTIONS TO SACRED DANCE

Tibetan Mystical Arts: Sacred Music, Sacred Dance

Paula Rubenstein, Coordinator Cultural Affairs, Westchester Community College
(as given to the *San Francisco Chronicle*)

Robed in magnificent costumes and playing traditional Tibetan instruments, the famed multiphonic singers of the Drepung Loseling Monastery perform ancient dances and music featured on the Golden Globe nominated soundtrack of *Seven Years in Tibet* in which Brad Pitt starred. Hidden behind the Himalayas, the culture of Tibet, and especially its tradition of mystical performing arts, remained for centuries, largely unknown in the West. In recent years, however, with the exodus of the Tibetan refugees and the ensuing contact with the international community, there has been an unheralded surge of interest in all things Tibetan. In particular, the Mystical Arts of Tibet tours by the monks of Drepung Loseling, one of Tibet's most artistically prestigious monasteries, have begun to attract enormous audiences throughout North America.

Mystical Arts of Tibet: Sacred Music, Sacred Dance for World Healing tours are sponsored by Richard Gere Productions and the Loseling Institute, which is an affiliate of Emory University in Atlanta, Georgia, and the North American seat of Drepung Loseling Monastery. The tours, which began in 1988, have continued since then with ever-increasing acclaim. They are endorsed by His Holiness the Dalai Lama as a means for promoting world peace and

healing and also for raising international awareness of the endangered Tibetan civilization.

In Tibet, whenever a monastery celebrated a spiritual festival, people from the surrounding villages and nomadic tribes would assemble in the monastery's courtyard for the three or four days of sacred music and dance. The Mystical Arts of Tibet tours are designed as a development of this tradition. The music is particularly renowned in the West for its two forms of multiphonic singing known as *zokkay* (low tone) and *barda* (high tone). In both forms, each of the main chantmasters simultaneously intones three notes, thus each individually creating a complete chord. This tradition is also known as "overtone singing" because it is accomplished by means of learning to control the muscles of the vocal cavity and reshaping it while singing to make it accord with the natural overtones of the voice. In effect, the body is transformed into an efficient overtone amplifier.

The Tibetans are the only culture on earth that cultivates this most extraordinary vocal ability. The Drepung monks are renowned for this unique skill and have the honor of leading the *Monlan Chenmo*, Tibet's largest national sacred music festival. The Drepung Loseling monks' perfor-

mances feature this multiphonic technique together with traditional temple instruments such as cymbals, bells, drums, long horn trumpets and high horns. Their repertoire of masked dances includes the Dance of the Celestial Travelers, the Dance of the Sacred Snow Lion, the Skeleton Dance and the Dance of the Black Hat Masters. It is a "primordial pool of sound that you feel as much as you hear."

MOVING RUBBLE

By Philip Paris
(After September 11, 2001)

Our boots vault twisted girders
That stymie hooks and cranes;
Our blowtorches forge entries
For rescue teams.

We spraddle jagged concrete,
Truck it by tons away,
Unbury one more level
To speed the search.

In filter mask and goggles,
Hard hat and red rain gear
We're jarred sometimes by glimpses
Of transittings.

In silt and smoke arising
Another cloud may veer -
Suspended figures, stirring
Just overhead.

Like dancers' arching insteps
Their pointed reaching feet -
Descent arrested - hover,
Intent to land.

They can't alight - we feel this,
For we in our work need
Firm grounding for safe footholds
To plunge ahead.

In thickest dust they vanish;
Unsummoned they return -
Their leap for life retrying,
A search for floor.

Note: this is a work of the imagination. The writer has not been to the WTC disaster site.



**Pekolo Day
during
Festival 2001**

Photo by Alice Rader

OVERSEAS NEWS

From Holly Funston, former President of NY/SW Connecticut Chapter

I have been in England for seven years now which is surprising as we had only meant to be here for six months! For the first few years here I managed dance programs at a national dance agency, but found I missed being directly involved with movement. Since then, I have spent less time at a desk and more time teaching and reconnecting with my own body.

I am teaching adult and pre-professional ballet at the National Dance Agency in Ipswich where I live and floor/barre at a studio in Covent Garden, London. I am also in the middle of a teacher training course in Pilates matwork at The Place in London...

I am a member of St. Margaret Church in Ipswich, Church of England which is similar to the Episcopal Church in the U.S. It is the same church wherein my father was baptized and my grandparents were married! My father married an American and I was raised and lived in the States until seven years ago.

So far I have not attempted to introduce dance at St. Margaret's, but I think about it a lot. My mind fills with movement as I sit or stand in the service. I don't wish to force my ideas on anyone, but I am on the lookout for an opportunity to introduce movement in some way when the time is right. I have not found much

evidence of Liturgical dance going on here in England. I understand there is a group in London but I haven't seen them.

I am finding the Floor/barre and Pilates work very centering and the doing and teaching of it feeds me spiritually as well as physically. The work allows people the time and intention of connecting in a deep and quiet way with their bodies, which I believe is a pathway of connecting with the soul and the sacred. This is so lacking in most western religious experience today.

The combination of physical and spiritual aspects of the Floor/barre and Pilates is what draws me to the work and because I continue to educate myself, I become more adept at sharing the work with others. I think God called me to this work and I try to keep an attentive ear to the prompting concerning my next steps. Having a connection to the Sacred Dance Guild reminds me to keep true to my vision of the importance of dance as a vehicle of expression, to appreciate our bodies and to enjoy of movement as a gift from God.



Photo by Anita Bondi

**Anita Bondi
and Dancers**

**LOOK FOR UPDATE INFORMATION
ON FESTIVAL 2002 ON THE WEB-SITE
www.sacreddanceguild.org**

SILENT AUCTION AT FESTIVALS -

An Idea from D. J. Edwards

I appreciate the Silent Auction, which is held at our annual SDG Festivals, for the benefit of the Scholarship Fund. In the past, I have had to scurry around at the last minute to find something which I could bring as a donation. I want to suggest that others try the system I used last year. For months prior to a previous Festival, I set aside a modest-sized box, which I could accommodate in my luggage, and put into it items I could contribute. There were several very small books, a tiny cribbage game, jewelry, etc. It was painless, and I already have three books in the box marked Festival 2002! (P.S. Of course, if you live within driving distance of the Festival, you can probably take larger items.)



**Anita Bondi
and Dancers**

Photo by Anita Bondi

STEAMBOAT SPRINGS, COLORADO

Sacred Text and Dance

By Betty Woody

My eye caught the words "exploration of sacred text through movement and discussion" describing a summer workshop in Steamboat Springs. It proved to be a healing adventure.

During the week's study of sacred text, we reflected upon growth of Moses in intimate relationship with God. We heard interpretations and discussions of selected passages, and then using dance "midrash", we allowed our bodies to bring shape to the meaning of the text. We were directed to choose a word or phrase and explore it through group movement, as partners or individually.

Our ages ranged from mid 40's to 60's with varying levels of dance experience. In spite of our differences in dance technique and backgrounds, a sense of community developed as we respected the gifts of each individual.

For a final exercise we were instructed to select a partner and move to the various contrasts found in the life of Moses. As a 61-year-old grandmother who had been nursing injured knees all week, I had admired the youthful energy of the youngest member of our group. Standing beside each other as the directions were given, our eyes met and we became partners.

"Don't be afraid of me," she whispered as we began.

"Don't step on me," I responded looking at my bare feet and her sturdy jazz shoes.

We never spoke a word in planning yet moved with great harmony throughout the time. She lifted me with ease and fear vanished. From my perspective we moved from birth, through fiery bush, desert wandering and finally to the death of Moses. I rolled across the floor guided by her strong yet gentle force. My body came alive in response to her vibrant energy.

At various times my eyes were closed. Other groups were in the room, but we moved as if alone, responding to a drama our inner beings were directing. With my arm around her head we came to the final moments. Our eyes met and there was deep understanding which bridged our differences.

I knew that fear had been replaced by trust, and her energy had kindled new life within me. I was renewed and from the tears in her eyes I knew that she too had experienced a sacred moment. Christian and Jew had danced together, and transformation at a deep level brought them into harmony.

DANCING WITH GOD: TRANSFORMATION AND MISSION THROUGH LIVELY LITURGY

**With Donald Schell &
Sanford Dole**

*(Sent in by Phillip Paris from a
Drew Seminary Report)*

Rich unaccompanied music, simple circle dances, silence, giving the people a free voice in sermons and prayers - these and other practices can transform a congregation's liturgy. What can liturgy become if we leave behind making an offering to a critical God? If a congregation ceases being specialists and spectators, the community's worship can become a week-to-week shared creative work in which people can meet God and one another in new ways. Drawing on their extensive experience as Rector and Music director at St. Gregory's Episcopal Church in San Francisco, Donald Schell, M.Div., Rector of St. Gregory's Episcopal Church (a founding member of Spiritual Directors International, Aikido black belt teacher and author) and Sanford Dole, Music Director at St. Gregory's, music Director of the Baroque Choral Guild (and member of the Philharmonia Baroque Orchestra Chorale) led participants in these practices, and taught and shared workshop methods for teaching these practices in any congregation, and offered opportunities to reflect on the group's experience of shared spiritual practice in ordinary liturgy.

NEWS FLASH - from Kathryn Mihelick

As the Journal was going to press I was informed that my "Position Paper on Issues of Sacred /Liturgical Dance" submitted to the Liturgy Office of the United States Conference of Catholic Bishops (USCCB) last April has been instrumental in prompting them to place "liturgical dance" on the agenda for consideration at their Fall meeting. The paper is to serve as the documentation basis for a discussion of the issue by the Liturgy Committee, chaired by Archbishop Oscar H. Lipscomb of Milwaukee.

A previous article I wrote in the Journal in March of this year, outlined the steps that had been taken by the *Leaven Dance Company* to meet the challenge our ministry had encountered from opponents of liturgical dance within the Catholic Church. The concerted action of those opposing dance in liturgical worship had resulted in correspondence between the Vatican Congregation for Divine Worship and the Discipline of the Sacraments, and the Diocese of Cleveland concerning a *Leaven Dance Company* concert project in 1999. Thus began our process of justification—"Taking a Stance on Dance." It should be noted that sacred dancers in other areas of the USA and Canada are also being challenged; while others are being not only permitted, but encouraged in their ministries within the Catholic Church.

Researching the issue led to a study of church documents, including the Vatican's *Notitiae II* document of 1975, which serves as the basis for those campaigning to eliminate dance from Catholic worship. The *Position Paper* is a justification of the appropriateness and desirability of liturgical dance and a plea to the USCCB to request that the Vatican review the *Notitiae* document and re-address this issue. I am hopeful, having received a letter from Bishop Joseph A. Fiorenza, president of USCCB, who acknowledged "that the *Notitiae II* statement on liturgical dance needs updating," and stated, "I fully agree and will encourage the Bishops' Committee on Liturgy to pursue your initiative....There are many excellent points in the paper...It would be very helpful if the Holy See would give a more explicit approval to liturgical dance."

Thanks to those on my email advocacy list who are praying for the success of this effort, and apologies to those without email who have also expressed a desire to be included, but to whom I have not yet had time to write because this has happened so quickly. The USCCB is taking place as I write this message to you.

One other request—I am collecting data relative to the activity occurring in sacred dance within the Catholic Church in the USA and Canada. If you are in a dance group in a Catholic parish, or know of any

groups or dancers in other parishes, or have witnessed dance being done within the liturgy, would you please contact me with that information. I think the figures might be significant in demonstrating the role dance is, and has been, playing in the church for some time now. Phone: 330-688-8806. Fax: 330-686-6103. e-mail: leaven.km@juno.com If you want to visit our web site, we're at www.leavendance.org.

Let's stay in touch and stand together...so that we can "keep on dancin' to praise the Lord!"

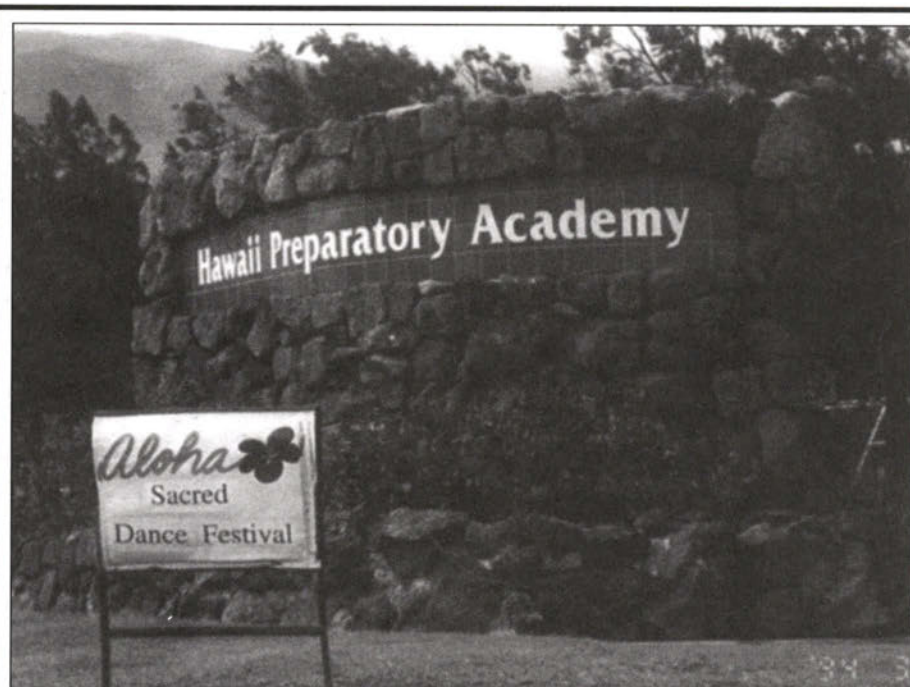


Photo by Ruth Anne Rude

Parting ? Poem

By Lily Lewis, Volcano, Hawai'i (Sent in by Rosalie Branigan)

As I leave Hawai'i
 My heart is full of the life you have given me here.
 The refuge of your body in this land
 The strength of a woman birthing fire.
 On the winds of this holy mountain, you flew
 Your wisdom to me in the owl with the heart-shaped face.
 And as the hawk, I'O, you sat on the branch above my shoulder and lent me
 your distant vision to guide my steps.
 As my ocean mother, you washed me with cleansing waters and comforted
 away my sickness and grief.
 Now I am called away as I was once called to come here.
 Why do you dance around me with such beauty now making it so hard for me
 to leave?
 You answer me with laughter on the wind. "My Spirit is everywhere"
 "I dance with joy my dear! It is me who called you! And you have said yes!"

Advertise in the
SDG Journal

Ad per ONE (1) Issue	
One-half page.....	\$100.00
One-quarter page.....	60.00
One-eighth or business card.....	40.00
Ad per THREE (3) Issues	
One-half page.....	\$275.00
One-quarter page.....	150.00
One-eighth or business card.....	95.00
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31-40 words.....	17.00



Photo by Alice Rader

Festival 2001 "Dancing Pacific Winds"

COMPILATION OF THE SDG JOURNAL

by Toni' Intravaia

(continued from the Spring Issue 2001)

How does it all happen? First, I wait for articles, or else I send out SOS's for articles. Programs and news articles come in so that at any given time of printing, I have about three to six inches of "stuff." Then I begin the sorting, etc that will eventually come out as a twelve-page Journal. This involves putting it on the computer, sending it to an editor, making corrections, and then sending it to the designer. She sends it back for final corrections, then the printer gets out the eight hundred plus

copies which come to me for labels which have been sent to me by Carla Kramer. Then to the post office with the bundles coded for bulk mailing and enveloped material with air postage to the foreign countries. There are multiple copies sent to the President and to the Corresponding Secretary. This is done three times a year. Once a year a directory is compiled either on its own or as part of the Journal. Occasionally a summer issue is mailed.

Well, I hope you are not asleep! We continue with the history.

History of the Sacred Dance Guild Through the Eyes of the Journal Editor

The 1960 eleven page issue of the Newsletter carried a report made by Beatrice Conn Jenkins on the Fall workshop of the Sacred Dance Guild held at the Unitarian Church in Peterboro, New Hampshire...Jane Renz, President of the Guild gave a brief synopsis of the last meeting and announced that the June Workshop would be at Jacob's Pillow.. In those early days workshops were the important meetings that would discuss

sacred dance and also would have technique classes for those untrained in dance.

The 1965 nineteen-page issue took on the look of the Guild and announced the Mid-Winter Workshop with Mary Anthony as the leader..the cost \$4.00 for one day \$7.00 for two days. Margaret Taylor Doane was the editor for this issue. She notes: "Do I need to remind you to file all copies of the Newsletters? These issues are like chapters of a book that tell of the actions and thinking of this new creative guild as it explores and searches in an art centered on communicating religious ideas..." I note the first-class postage was 4 cents.

As an aside, yet important and observant if you go through the Newsletters and Journals or if you have read Volumes I and II of *And We Have Danced*, is the growth of Sacred Dance itself. In the early years, technique seemed to predominate for many famous dancer/teachers were leading the workshops. Then each of the following seemed to take over in the workshops: choreography, costuming, music. After that it seemed that adding liturgical dance to the education of the seminarians in various colleges and schools of religion blossomed. At the same time liturgical dance companies emerged. And all this has been chronicled in the Newsletter/Journal of the Sacred Dance Guild.

How lucky we are to be able to record the progress of this activity. Even luckier are we to have retained a cross-section of age groups at the International Festivals which grew out of the workshops.

Sacred Dance Guild Archives Update

Important donations to the Archives have been recently received and the Guild is, indeed, grateful. Our treasurer, Susan S.Y. Johnson, has confirmed that the market value of the donation, and shipping costs, are tax-deductible for U.S. members filing Federal Income Tax returns (Remember to keep receipts and supporting information.) Our status as non-profit organization applies only in the U.S.

I had the pleasure of meeting Ethel Storer Tibbetts, sister of Reverend Robert Storer, this fall. She provided us with Bob's photo and other memorabilia. Bob assembled the original group of ministers, dancers, and choir directors in the New England area which created The Eastern Regional Sacred Dance Association in the mid 50's. This group changed its name to Sacred Dance Guild in 1958 as membership and activities expanded nationally.

Please refer to back issues of the Journal for detailed information on sending your donations, or write to: Mary Jane Wolbers, Archivist, P.O. Box 187, Temple, NH 03084, FAX: (603) 878-1685.



L-R Ruth Ann Rude, Shirley Blancke, Alice Rader, Sybille Volz, Jary Yous, Elaine Sisler enjoying the natural beauty of Festival 2001, "Dancing Pacific Winds."

Photo by Alice Rader

Sacred Dance Guild Resource Database to go Online!

By Connie Tyler, Resource Director

The Sacred Dance Guild has been creating a database of sacred dance resources thanks to the help of my husband, Kenneth Tyler, a computer programmer. The database currently has over four hundred books, magazine articles and videos listed. Those with access to the Internet will be able to search it for materials that interest them. And all of you are welcome to submit information about materials that you think should be added! By the time this article is printed, a link to this resource database should be available on the website, www.sacreddanceguild.org.

To that list we would like to add the names and contact information of people or groups who teach classes, do workshops, or perform, to that list. The Executive Board has decided that being listed as a personal resource on the database should be a "perk" of being a member of the Sacred Dance Guild. If you are a member and would like to be listed as a resource, you can send your information to me at conniet@dnai.com and I will add your information to the database. Eventually, we would like to add short digital video clips, so you or your group can send a thirty second to one minute digital clip if you would like, or a picture.

If you have a website, we will be able to add a link to your website into your data.

I would like also to express my thanks to Iris Stewart and RuthMarie Quirk who have generously allowed us to add the materials from their bibliographies to the database. Iris's bibliography came from her wonderful new book *Sacred Women, Sacred Dance*, and RuthMarie's from a bibliography on sacred dance she compiled on a sabbatical study for her job as head librarian at Sinclair Library at the University of Hawai'i.

If you have a bibliography that has been created on a computer, or have written a paper or thesis or even just a short piece for a church bulletin on some aspect of sacred dance that you think others might be interested in, we can include it on the database. Of course, we are not able to pay royalties for the use of this material, but you would definitely retain copyright. Please email these materials as an attachment to me (connie@dnai.com) if you would like them included.

Mahalo (which means thanks in Hawai'ian as those of us who went to festival this summer learned!)

SDG FAMILY NOTES

At the Executive Board meeting in Ottawa, it was unanimously decided that a section devoted to our member family news was needed. In so many instances, one hears little about their journeys. This column is an answer to that plea. Do feel free to send any notes or concerns about our SDG Family.

Your Editor, and all Journal Readers send our best wishes, prayers and dances to the family of Colley Ballou who died this past September.

SDG Members: Have you checked that list of committees? Are you joining any one of them? Good!

SDG Members: Do send me family news on what your dancing daughters or sons are doing.

Do any of you have photos for publication in the JOURNAL?

THE GIFT THAT KEEPS ON GIVING

Did you know there is a charitable giving technique that costs you nothing while you are living, actually benefits your estate, and provides your favorite charity (THE SACRED DANCE GUILD!) with income?

It is called a CRAT or Charitable Remainder Annuity Trust. If you would like more information on this exciting way Guild members (and others!) could benefit SDG, their heirs, and themselves, please contact SDG Treasurer, Sue Johnson by email at: Suesyj@mindspring.com or by mail at 7818 Byrds Nest Pass, Annandale, VA 22003-1545.

New Dues Structure

\$35	One-Year Membership (Domestic AND International, US Dollars)
\$62	Two-Year Membership (Domestic AND International, US Dollars)
\$25	One-Year Student and Senior Membership
\$82	One-Year Group Membership
\$1,000	Life Membership

THE SDG IDEA CORNER

The Chi Rho Dancers in "Beyond Redux"

On September 9th the Chi Rho Dancers presented "Beyond Redux." Based upon the book *The Gifts of the Jews*, which states that before God's covenant with Abraham ancient civilizations saw life as cyclical, involving reincarnation. After Abraham was told to "Go Forth" a theology developed envisioning life in a linear pattern with an ultimate goal, a one time only journey. The dance was created without using any word references or set to any predetermined music.

The first section consisted of three sections done in circles with repetitions on the motifs. Ideas were developed from a circling, going under pattern Carla DeSola taught in Utah, a primitive ritual sequence, and work and prayer movements observed in India and Nepal. The transition occurred amidst several short, spoken texts from the Old Testament and then the concluding section was built around group shapes movements with linear aspects. Throughout this last part there was a "loop" sequence which depicted the hearing the word, preparing to move and then going forth, followed by



"Beyond Redux"
Chi Rho Dancers
Theresa Korbesmeyer,
JoAn Huff and
Laurel Artz

individual development from each dancer. The loop occurred three times, with each dancer starting at a different spot in the pattern, and the piece ended with the group unison rendition of the hearing, preparation and going forth movements.

The group had hoped to have live, improvisational accompaniment by the church musician, a trumpet/horn player. Even though we had organized and plotted all the actions (in 5's in the first section and 6's in the second) the musician was not com-

fortable in working without a set mode, and some written music. Fortunately with three weeks to go some Takahashi Japanese flute music was used and the dance was done "on top of the music." By the day of performance the dancing had become so synchronized that there was a real spiritual, out-of-body transcendence felt. The group learned that if there is to be future use of improvisational accompaniment, the musician must be sought out and incorporated into the choreographic process early on.

SACRED DANCE GUILD SCHOLARSHIPS

There are scholarships available to help SDG members attend Festival 2002 at Rindge, New Hampshire! Although our funds are somewhat limited, we will offer assistance to as many as possible.

Please send an application, as noted below, to Tanya Cimonetti, 1393 Spear Street, South Burlington, VT 05403, tanyacim@aol.com. Deadline for receiving applications is March 1, 2002. All applications must be postmarked by March 1, 2002. Those receiving scholarships will be notified by April 1, 2002 of funds available.

SACRED DANCE GUILD SCHOLARSHIP APPLICATION

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival 2002.

It is important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local, regional or national level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance. Recipients of scholarships will be expected to assist with various tasks during the festival.

Please complete the form below and mail by **March 1, 2002** to:

Tanya Cimonetti
1393 Spear Street, South Burlington, VT 05403
Tanyacim@aol.com

Name _____ Phone _____

Address _____

City _____ State _____ Zip _____

For your application to be complete, all of the following must be answered. If an application is not complete, it will not be processed.

- Describe your current activities in sacred dance.
- List briefly any training you have had pertinent to your work in dance and worship.
- How do you think you will benefit from attending the national festival?
- How would you share your experiences at Festival in your area?
- Will you be able to attend the Festival whether or not you receive a scholarship?
- What is your current involvement with the Sacred Dance Guild?

Finally, please ask one person who is familiar with your work in sacred dance to write a letter of recommendation which means this letter must reach Tanya Cimonetti March 1, 2002.

SACRED DANCE ACTIVITIES

ALABAMA

A sacred dance workshop was held recently at Pilgrim Congregational Church in Birmingham, AL, sponsored by the Alabama Region of the Sacred Dance Guild and the University of Montevallo. Regional Director Deborah Mauldin led the group in warmups with yoga- derived dance techniques in "Breath, Health & Body." Former SDG President Joann Flanigan presented the lesson based upon "Revelations 11:19 and 12 in the form of a dramatization. The sharing session included two lively Korean dances by SDG member Okie West. Deborah and her Orchesis students danced a riveting "John Barleycorn Must Die," reprising their performance at Pilgrim's Friday night Women's Spirituality group and for their Sunday morning worship service. Our lovely brochure featured the day's schedule superimposed over a picture of former Public Relations Director Colley Ballou.

NEW JERSEY

The Northern New Jersey Sacred Dance Guild held a workshop entitled "Sacred Dance Fall Workshop - Grace and Gratitude Dances of Thanksgiving" on November 3 at the Verona United Methodist Church in Verona with Kara Esposito in leadership. This workshop created a service of thanksgiving by dancing to hymns, prayers and scriptures that focused on images of grace and gratitude.

NEW HAMPSHIRE

The 12th Annual Liturgical Arts Workshop "Soaring With The Spirit" was held

on Saturday, October 13 at the Wesley United Methodist Church in Concord, NH. Featured workshop leadership included the *Credo Liturgical Dance Company* founded by Patricia Curran.

Vivian Nicholl and Mary Jane Wolbers attended the October 20 meeting of the Constitution Chapter in New Hope, Pennsylvania. They joined a tribute to Colley Ballou, choreographed by Ellen Young, shared the workshop with Barbara Barden, and presented information on Festival 2002 in Hew Hampshire.

On October 28 they joined hundreds of participants in an all-day celebration of the 200th anniversary of NH's United Church of Christ Conference at UNH Whittemore Center in Durham, N.H. The *Northwood Sacred Dance Choir* performed as did the Nubian Gents from New York City. During the very special Worship Service, an Offertory was taken which will fund annual scholarships for theological school students who are "focusing on the arts for use in in their ministry." The Prayer of Dedication included the words: "Bless our offering....with joyous praise and dancing spirits it is given."

Frequent references to dance evidenced the Conference's commitment to the promotion of dance as a religious art form statewide. Many sessions of this Bicentennial Celebration were interpreted in American Sign Language, enhancing the experience for all in attendance.

Plans are evolving to heighten awareness of sacred dance in area churches in preparation for Festival 2002.

SDG CHAPTER NEWS

NEW YORK, SOUTHWEST CONNECTICUT

"The Art of Making Spiritual Dances" led by Kara Esposito was held on October 14 at St. Stephen of Hungary Church, New York. The workshop explored choreography of the spiritual dance. Kara facilitated the use of techniques to take creative inspiration to give form with diverse spiritual and dance backgrounds. Many thanks to Betsy O'Neill for getting this space and for Father Neil O'Connell for the use of this space on a regular basis.

The *Chi Rho Dancers*, directed by JoAn Huff, performed over the summer dancing four times at Faith United Church. In late May they danced "Spirit Song" at the service in which the choir, bell ringers and dancers were recognized for their service during the year.

In August the group danced Psalm 148 to music by the Fisherfolk. The choreography was adapted from what Joann Flanigan taught at the Hong Kong dance conference in 1990. For the church's fifth anniversary celebration of its new building, they also recreated "Come to the Lakeshore." The piece had been done at the original dedication.

LAKESHORE

On October 30 the *Chicago Moving Company* had an "Improvisation Jam" and on November 27 the group presented "Works-In-Progress" at the Hamlin Park Fieldhouse, Chicago.

Toni' Intravaia reports from Carbondale, the St. Francis Xavier Parish Motion Choir praised in dance the Psalm refrain for the opening of Renew 2000 and Beyond, a Parish program.

CANADA

Report from Wendy Morrell, Chapter Representative, National Capital Area SDG Chapter: On October 20 the Fall "Sacred Dance Retreat - In the Stillness, the Dancing" was held at the Bells Corners United Church in Nepean, Ontario with facilitators Laurel Bridges and Patricia Bowen. (From your SDG Editor: The newsletter Sacred Waves from Sacred Dance Guild Eastern Ontario Region indicates great activity: "Devotion through Motion," "Come to the Nativity," "Connect Through the Infinite," "Returning from Your Inner Exile," "Dances of Universal Peace," "Open Drum Circle," "Harvesting our Dreams," and on and on. They are very busy.)



"Mountain Moving" choreographed by Diana Eno and performed by the Dianne Eno Dance Company

Photo by Larry Davis



Photo by Alice Rader

**Patricia Jenkins
at Festival 2001**

RECOMMENDED READING / VIEWING

The magazine Christianity and the Arts is one all SDG members should have. As your Editor, I found the Fall 2000, Vol 7, No. 4 of particular interest. The secondary title was "Lord of the Dance" and it included an article by Marci Whitney-Schenck entitled "A dancer talks about the sacred." That dancer is Margaret Taylor Doane.

Dance Magazine, December 2001 is sure to be of interest to all SDG members. The cover features one of our members CARLA DE SOLA and makes specific mention of the Sacred Dance Guild. Articles include the following in the Special Section, Religion in Motion, edited by Janet Weeks "Lifting the Soul," "Making Divine Dances," "Sacred Dance: A Glimpse Around the World," and "Companies and Organizations." (Editorial Note: WOW - having been part of the Guild since 1958, I am really happy to be able to make this report at long last and hope you will want to get a copy NOW!)

Your winter reading recommendation by Mary Jane Wolbers:

Grand Monadnock: Exploring the Most Popular Mountain in America by Julia Older/ Steve Sherman, Appledove Books, Hancock, NH 1990. ISBN 0-9627162-1-9.

The People Called Shakers by Edward D. Andrews, Oxford Press, NY, 1953.

The Shaker Image by Pearson, Neal, and Whitehill, NY, Graphic Society, Boston, in collaboration with Shaker Community, Inc., 1974. ISBN -8212-0539-0.

And We Have Danced, Volumes I and II - histories of the Sacred Dance Guild. Volume I obtainable from The Sharing Co., 6226 Bernhard Ave., Richmond, CA 94805 at a cost of \$5.95 plus \$3.00 postage. Volume II can be obtained from Toni Intravaia, 201 Hewitt, Carbondale, IL 62901 at a cost of \$15.00 plus \$3.00 postage.

Other books available from The Sharing Co., 6226 Bernhard Ave., Richmond, CA 94005:

Theater and Theology by Wayne Rood
Eyes to See Wholeness: Visual Arts Informing Biblical and Theological Studies in Education and Worship Through the Church Year by Doug Adams

The Prostitute in the Family Tree - Discovering Humor and Irony in the Bible by Doug Adams

Film Clips - a Teaching Resource for Christian Educators - Sign up for free copy. Visit our website at www.FilmClipsOnline.com

MEMOS FROM THE MINUTES SACRED DANCE GUILD, EXECUTIVE BOARD MINUTES

Copies of reports filed at Board Meetings are available to members by request to the President.

Notes from the Executive Board Meeting November 3, 2001, New Haven, Connecticut:

Commendations:

To Connie Tyler for new developments on the web-site: www.sacreddanceguild.com.

To Carla Kramer for being a fast learner at new technologies and for doing the Membership Director's job that has been thrust upon her.

To Merle Wade for "jumping in and staying afloat" when suddenly called upon to be Director of Chapters and Regions.

To Festival 2002 committee for finding a great campus for our gathering.

Concerns:

Does the present Chapter/Region structure best meet local needs?

Who are we as a Guild? How should we profile our membership for a true demographic picture?

Festivals should serve needs of both new and experienced members AND be a clear witness to outsiders through their public events. How can the Board guide Festival Committees in creating this?

Guild members are invited to comment on these concerns to any of the Officers and Directors on the Board.

RECIPROCAL AGREEMENTS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P.O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

CALENDAR

January 12, 2002 - *Leaven Dance Company*, Ohio Arts Council sponsored project, "Celebrate the Seniors," an interactive movement workshop/performance/dialogue. St. Patrick Manor, Wellington, OH. Contact: Kathryn Mihelick, 330-688-8806. Email: leaven.km@juno.com.

January 17-19, 2002 - "Dancing with God: Transformation and Mission Through Lively Liturgy" with Donald Schell & Sanford Dole at Kirkridge Retreat and Study Center near Bangor, PA. Contact: 610-588-1793 or see www.kirkridge.org

January 26, 2002 - Richard Gere Productions & Drepung Loseling Monastery in "Tibetan Mystical Arts: Sacred Music, Sacred Dance" at the Academic Arts Theatre, Westchester Community College, Valhalla, NY. Contact: FSA/Office of Cultural Affairs, Student Center, Room 100, Westchester Community College, 75 Grasslands Rd, Valhalla, NY 10595.
February 3, 2002 - Chapter Workshop: "Healing Letters, Healing Light" at St. Stephen of Hungary Church with leader, Judith Rose. Contact: Ann Pomeroy at 845-362-1977 or Email: davenann2@aol.com.

February 18, 2002 - *Leaven Dance Company*, "Celebrate the Seniors", Portage County Senior Services Center, Ravenna, OH. Contact: Kathryn Mihelick, 330-688-8806. Email: leaven.km@juno.com

March 11, 2002 - *Leaven Dance Company*, "Celebrate the Seniors" project, Stow-Glen Center, Stow, OH. Contact: Kathryn Mihelick, 330-688-8806. Email: leaven.km@juno.com

March 15-16, 2002 - "Dancing Our Prayer: Dilemmas and Delights" with Tria Thompson, Villa Maria Retreat Center, Villa Maria, PA. Contact: Carla Kramer, email: cekram@aol.com phone 440-585-1676.

April 20, 2002 - Annual Spring Sharing Workshop, Constitution Chapter, SDG, Wilmington, DE. Contact: Ellen Young: 610-649-2526.

July 8-25, 2002 - Dance Therapy Theoretical Approaches & Improvisation for Dance Therapy taught by Laurel Bridges, MA, ADTR & guests, Wesley Institute for Ministry & the Arts DMT Training, Calgary Canada. Contact: 403-249-0434, 403-249-9498 fax or dmtcwima@telusplanet.net.

July 12-19, 2002 - "Tell It On The Mountain," Sacred Dance Guild Festival 2002 Franklin Pierce College, Rindge, New Hampshire.

July 13, 2002 - Annual Meeting of the Sacred Dance Guild, Rindge Meeting House, Rindge, NH. Contact: Karen Josephson, President, 203-469-4277, Email: Karen98jos@aol.com

July 25-29, 2002 - Sacred Dance for Healing taught by Paula & Bill Douthett, Wesley Institute for Ministry & the Arts DMT Training, Calgary, Canada, Contact: 403-249-0434, 403-249-0498 (fax) or dmtcwima@telusplanet.net.

July 30-August 16, 2002 - Movement Interpretation for DMT and Dance Therapy for Children taught by Laurel Bridges, MA, ADTR & guests, Wesley Institute for Ministry & the Arts DMT Training, Calgary, Canada 403-249-0434, 403-249-9498 (fax) or dmtcwima@telusplanet.net.

Executive Board Meetings

Spring Executive Board Meeting:
April 13, 2002, St. Louis, Missouri

Summer Executive Board Meeting:
July 11, 2002,
Rindge, New Hampshire

Board-at-Large Meeting:
July 11, 2002,
Rindge, New Hampshire

Sacred Dance Guild Web-Site:
www.sacreddanceguild.org



www.sacreddanceguild.org

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